

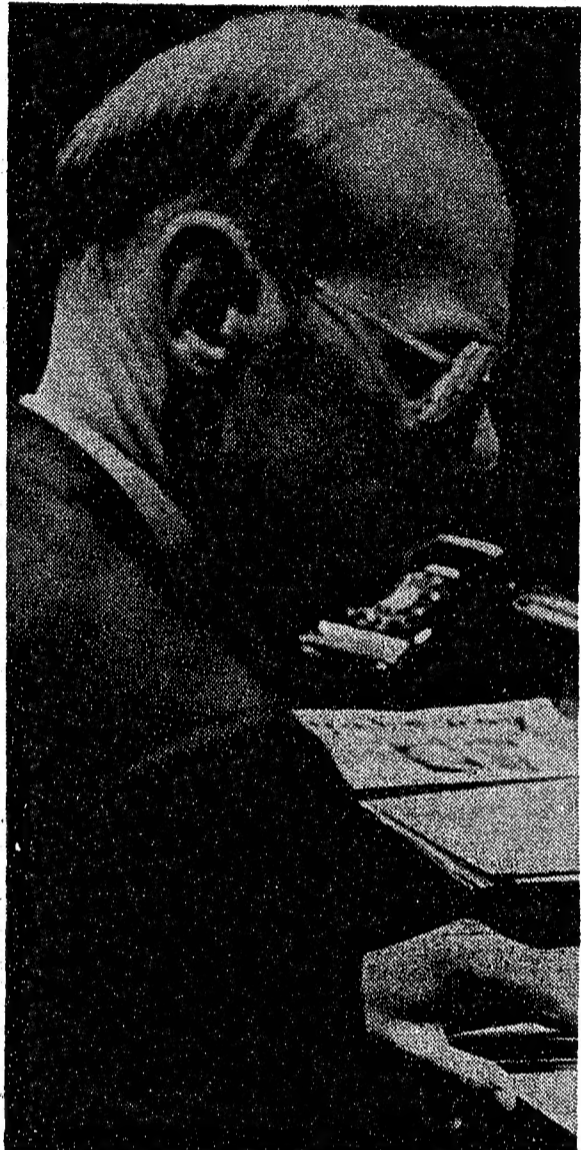
# gateway

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University of Nebraska at Omaha

## Roskens: Administrator, Teacher



New Chancellor Ronald Roskens sees the Omaha campus a potential cultural base.

He was always a member of the teaching faculty. Even when he moved to an administrative position at Kent State University.

And UNO's new Chancellor Ronald Roskens expects to teach occasionally here too. "I'm keenly interested in keeping up with the academic disciplines to which I have allegiance," he said, "to keep a hand in the teaching process." He hopes "my advisors and colleagues will follow suit. There's no other way to be truly well informed about the academic process and student mind than to be in the classroom and serve in the classroom."

Roskens, a northwest Iowa native, got his bachelors and masters degrees at the University of Northern Iowa. He studied for his doctorate at the University of Iowa where he remained as a speech instructor till 1959. Moving to Kent State University in Ohio, he served as dean of men, vice president and eventually executive vice president.

When Roskens arrived at Kent in '59 the school had 7,600 students. He said Kent is a fairly young university (established 1910) "whose enrollment was largely first generation students. There's a lot of distinction between that type institution and the older established institutions such as Ohio at Miami."

Kent "rapidly grew to 21,000. 'The growth at Kent 'was actually more rapid than most people, I think, would feel desirable. This caused a number of problems. 'We weren't able to plan for even growth. There were all kinds of factors getting out of bounds. You can't control them. We could have had a much more orderly scene.'"

### Kent State

The name Kent State naturally brings up the student disturbances and deaths there in 1970. In his book, *Kent State*, James Michener attempts an explanation of the tragedy. (His references to Roskens interestingly enough describe him as a "tall, handsome, natty dresser and excellent speaker" whose specialty is administration.)

Though "I read it a long time ago," Roskens called Michener's account "fairly representative of the occurrences at Kent State University. There were some factual errors, none of which in my view were major." Roskens said errors such "as having the

wrong name attached to somebody" were made. "Of course," the book, "is controversial in Kent and around the country." But Michener "seems to have had a fairly complete rendition," he said.

In *Kent State*, Michener convinces readers the radical organization, Students For a Democratic Society (SDS) steered much of the activity during May '70.

Roskens said SDS was "quite prominent" at Kent beginning in 1968. "Some of their national literature identified Kent State University as one of the institutions where they would concentrate their efforts. There's some debate as to why," he said.

Could SDS ever have an impact on a university like UNO? Roskens said, "I have the feeling the SDS movement is waning considerably. Their ideology seems not too appealing to a very wide segment of students anywhere. But this is not to suggest the themes they address themselves to aren't appealing. I think in fact they are."

### All Viewpoints

"I have a feeling so long as we are able in a university such as this to maintain a free and open university that discusses and debates all points of view there would be little likelihood of SDS or this type of organization becoming active."

How does Roskens view the Omaha campus? "I see this university as a fairly comprehensive, aspiring institution. One which in the context of the nation and around the world is an emerging institution."

"It's located in an urban setting. You did not hear me say an urban university. It seems rather clear we've not been able to develop a satisfactory definition of an urban university. We are a state university. The very fact of our location obviously indicates we must address ourselves to the problems and concerns of this environment — not exclusively but certainly."

Roskens admits "we have a responsibility to the taxpayers of Nebraska. Thus we aren't limited by the boundaries of the city of Omaha. We are not, therefore, to be regarded as provincial or parochial in interests or focus. Consequently, I do think we have the beginnings of what could be a very influential university."

(Cont'd on Page 2)

## Day Care Center Looms In Future

By Kathy Tewhill

It all began with a phone call.

"Did you know there's a day care center on campus?" the voice asked.

A day care center? On campus? No, I didn't know that."

But I was not alone. No one else knew about the day care center either . . . primarily because there isn't one.

"No, there isn't a day care center here on campus," Dr. Elaine Hess confirmed. Hess recently assumed Dr. Barbara Brillhart's position as head of a group investigating the possibility of a day care center. Brillhart resigned upon her appointment to the University Senate presidency.

"I have heard nothing about a day care center being established and operating here on campus," Hess continued. "I know that at one time a group of people were interested in obtaining space for a day care center. Apparently a church group was willing to rent space for the project; but where that's led to I don't know."

### Rumor Started

So how had the rumor been started? What evil lurked behind the fallacious day care center? Student President Rusty Schwartz was able to shed some light on the situation.

"Some time ago we had a meeting with Dean Gaines. During the meeting Gaines introduced an episcopal Bishop Varley, who was interested in serving as a liaison between the university and the community," Schwartz explained. "After the meeting, Brillhart and Varley talked with Gaines about the possibility of getting a day care center on campus. Gaines seemed enthusiastic about the idea, but how much has been done, I don't know."

Varley is currently on a speaking tour and Gaines is vacationing, so any progress remains to be seen.

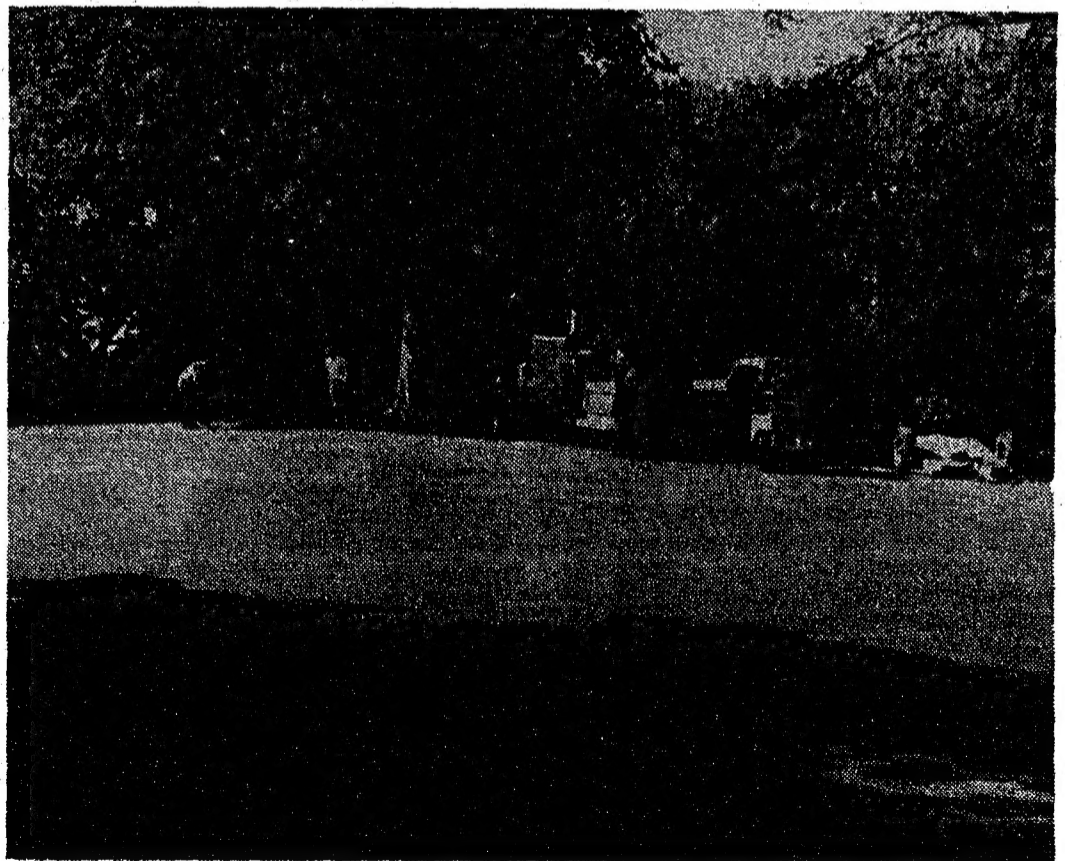
However, a day care center in the future may not be pure myth. Schwartz plans to submit a proposal to the Student Senate for consideration.

### Student Service

"I think if there's one area Student Senate can be especially effective in, it's a day care center. This would certainly be a service

Cont'd on Page 3)

## Blacktopping Amidst The Trees



Chapter Two in the story of the Milder property turned parking lot tells us blacktopping is almost completed. Expected to be completed with marked parking stalls by Aug. 15, the lot should hold 300 student vehicles. In order to please the ecology-minded and aesthetic eyes, many of the trees remain on the property. Campus planning hopes the new lot will alleviate some of the traditional parking problem, but for students holding their parking permit (hunting license) it'll still be filled on a first come first parked basis.

# Editorial

# Official Advisor Not Required

Remember during your high school days when you formed some organization and had to have a faculty advisor?

Until recently the same held true at UNO. Every recognized campus organization had to have a faculty advisor.

As Dean Donald Pflasterer pointed out at a recent Student Senate meeting, the advisorship was begun as a watchdog measure — the administration's way of keeping an eye on the student body's extra-curricular activities (although in recent years, Pflasterer said, the position was more one of a resource person. That's an acceptable definition of an advisor).

At that same Student Senate meeting, the senators passed an executive resolution, sponsored by Student President Rusty Schwartz which changes the policy. No longer will student organizations need officially designated advisors. That is, if the Chancellor approves the measure.

Surely he can see the decision is not unreasonable. Part of Schwartz's rationale for the measure was there really aren't enough faculty to go around. Besides, faculty are so over-burdened some don't

have time to serve in such a capacity. And this isn't high school anymore. Organizations shouldn't need governesses.

Now possibly the idea of having advisors was instituted to insure believable, respectable and worthwhile organizations were formed. A bogus organization would have a hard time finding a faculty sponsor, and therefore recognition.

But the Student Senate has its own effective screening process for organizations desiring recognition. Their constitutions must be submitted for study and approved before a group is officially recognized and is able to use campus facilities for its functions. With such careful scrutiny in the beginning there should be no need to keep a watchdog.

If organizations need advice from faculty or administration they will willingly seek it. There's the ombudsman, office of student personnel and almost any faculty member ready to help without being designated as official advisor. The lack of an advisor shouldn't make any worthwhile organization illegitimate.

# Roskens Finds UNO Influential

(Cont'd from Page 1)

## Improve Education

Roskens feels education must be improved at every opportunity. But, "Quality is always relative. Thus it seems to me if we can take advantage of the thrusts of the Regents' Commission and pursue this vigorously we will have seen a direction on which to focus."

For example, take business administration. "It quite clearly can and does relate to the considerably influential Omaha business community. It's one constituency we can and really should address." Another example is the whole spectrum of the arts. "We should be a leader in the establishment of a cultural base in this entire region but certainly in the metropolitan area."

## 'Athletics Man'

Some people have described Roskens as an "athletics man." "I happen to believe athletics are a very important element in a comprehensive university program." It leads to "the development of a whole person. In fact I would hold to the personal view that we really ought to be assured every graduate of this institution is proficient in at least two sports for recreation and physical development."

What about athletic competition with Lincoln? Roskens doesn't think UNO "ought to be terribly concerned with competition" with UNL. "We ought to strive to be competitive within our own league. I'm persuaded, with respect to spectators, that a vigorous athletic program here which produces interest and aggressive contests will draw," crowds. "I believe incidentally, we must consider playing our games at night." But "we ought to avoid conflicting with the Lincoln campus with respect to dates."

Competition with Lincoln isn't limited to athletics. It touches academics as well. As far as this goes, Roskens is "convinced we are regarded as a full partner in the University of Nebraska system. We've been accorded all of the rights and privileges of our status. I think the regents and the systems office have made it quite clear publicly this institution is to mature and prosper as a separate but equal institution. I have no qualms about it."

Initially Roskens was impressed with the student body. "They're essentially vocation-oriented. Yet I'm hopeful we can elevate their intellectual considerations. I'm sure that we think not only of making a living but also of making a life. This will involve, it seems to me, participation of faculty and students in what might be regarded as intellectual pursuits that transcend vocationalism."

# ENCOR Provides Home Environment

By Dave Smithberg

How can a mentally retarded person, who has been dependent upon the care of an institution, hold a full-time job and become a self-supporting member of a community?

Some students and graduates from the University of Nebraska at Omaha are helping to solve this question through the Eastern Nebraska Community Office of Retardation (ENCOR).

John Mixan, 1969 business graduate of UNO, is a program specialist for residential services at the ENCOR office in Omaha. The ENCOR program is aimed at taking the mentally retarded out of institutions and training them to be self-sufficient citizens. Mixan said, "ENCOR is a model in the U.S. It is the only one like it in the country. We are the alternative to the institution. The end goal of ENCOR," Mixan said, "is eliminating the institution." The program is based on a "normalization concept," which provides a normal environment for the retarded "instead of isolating them."

ENCOR is financed by federal, state, county and local governments. It is established in the five eastern Nebraska counties of Douglas, Sarpy, Washington, Cass, and Dodge.

"We have all kinds of problems. Since the program has not been tried before, we must solve our own problems," said Mixan.

## No Typical Job

Students working part-time for ENCOR receive \$1.60 an hour, but Mixan emphasized, "it is not a typical job." The counselors (Cont'd on Page 3)

# Around Campus

## Editor Selection

The Student Publications Committee will select next year's *Breakaway* editor at a special meeting Aug. 1, 3 p.m. in Admin. 411.

## Undergrad Stipends

Three undergraduate stipends are available to students majoring in social welfare. These trainee stipends include a tuition grant plus a monthly allowance. For more information contact Lucille Zelinsky, LOA 46 or ext. 630.

## Non-Credit Courses

Over 30 no-credit courses will be offered this fall through the community services division. Pre-registration is underway in the Eppley Conference Center. Most begin in mid-September and run eight weeks. Fees average \$30. Courses include: The New Feminism, Wood-Carving, Movie-Making, Basic Photography, You and Your Auto, Law For Women, Horseback Riding, etc. For more information contact the Division of Community Services, Eppley Conference Center.

## Duplicating Service

Duplicating will now offer its services on a private basis. Any student, faculty or staff member may have materials reproduced. Copy making will be done on the Xerox at five cents per copy. University departmental academic work will be given first consideration. Other jobs will be done on a first come first served basis. For more information contact Duplication, ext. 440.

## Committee Openings

Student Government is currently taking applications for these positions: Budget Commission, Election Commission, Regents Advisory Board and Student Center Policy Board. Applications can be turned into Room 252, MBSC.

## Fulbright Grants

Applications for senior Fulbright-Hays awards for university lecturing and advanced research during 1973-74 in over 75 countries are now being accepted. Deadline for applications is Oct. 2. For information contact Dr. Woodrow Most, Admin. 314G.

## Alpha Epsilon Pi

AEP fraternity is making an effort to re-organize on campus. Anyone interested can contact Steve Chasen, 391-4637.

## Parking Permits

The University of Nebraska at Omaha parking permits for the school year 1972 and 1973, will go on sale August 1, from 8 a.m. to 7 p.m., Monday through Friday at the Campus Security Office.

Fees are as follows:

Automobile:  
One Full Year . . . \$12.00  
One Semester . . . 7.00  
Summer . . . . . 5.00

With the purchase of an automobile permit, you may obtain a parking permit for your motorcycle, free.

Motorcycles:  
One Full Year . . . \$5.00  
One Semester . . . 3.00  
Summer . . . . . 3.00

All automobile parking permits should be attached to the left rear bumper.

Faculty and staff members may pick up their 1972 and 1973 parking permits from 8 a.m. to 7 p.m., Monday through Friday, starting 8 a.m. August 1.



# gateway

The Gateway is published by and for University of Nebraska at Omaha students. Editorial comment does not necessarily reflect administration opinion or policies.

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# Day Care Center Still Possible

(Cont'd from Page 1)

to the students — many can't go to school because they have small children to care for. I don't see how the senators could do anything but react favorably to the idea," Schwartz added.

Perhaps the first consideration in establishing a day care center would be space. Where could you hide a room full of children?

"We are practically guaranteed of a place for the center," Schwartz mysteriously declared. The "place" is almost 50 blocks from campus though and must remain nameless so as not to "hamper negotiations."

But even being so far from campus, Schwartz felt "it's at least a start. Before, we had nothing, now we have somewhere to begin."

Once space is more or less secured, the center must know how many children it would have to accommodate.

Sister LaVerne Schwartz — (yes, she's Rusty's sister and yes, she's also a nun) — set up a day care center in South Sioux City, South Dakota. Being quite familiar with day care

operations, she explained "a questionnaire would have to be sent to find out how many students would be using the center and the ages of the children they wish to place in the center. If it's to be primarily for infants, then the facilities would have to accommodate that age group in accordance with State of Nebraska licensing requirements."

## Requirements Vague

Licensing requirements here are rather vague. Each center must be inspected on the basis of its classification. For example, a center for infants 6 to 24 months must have a certain number of cribs per children. Staff must also be in proportion to the number of children cared for.

Another important aspect is cost. Most licensed day care centers in Omaha charge between \$15 to \$20 per child. "A lot of people out here at UNO couldn't afford those rates," Schwartz said.

"We could operate the center on a really competitive basis by maybe charging \$10 per child," Schwartz continued. "I would

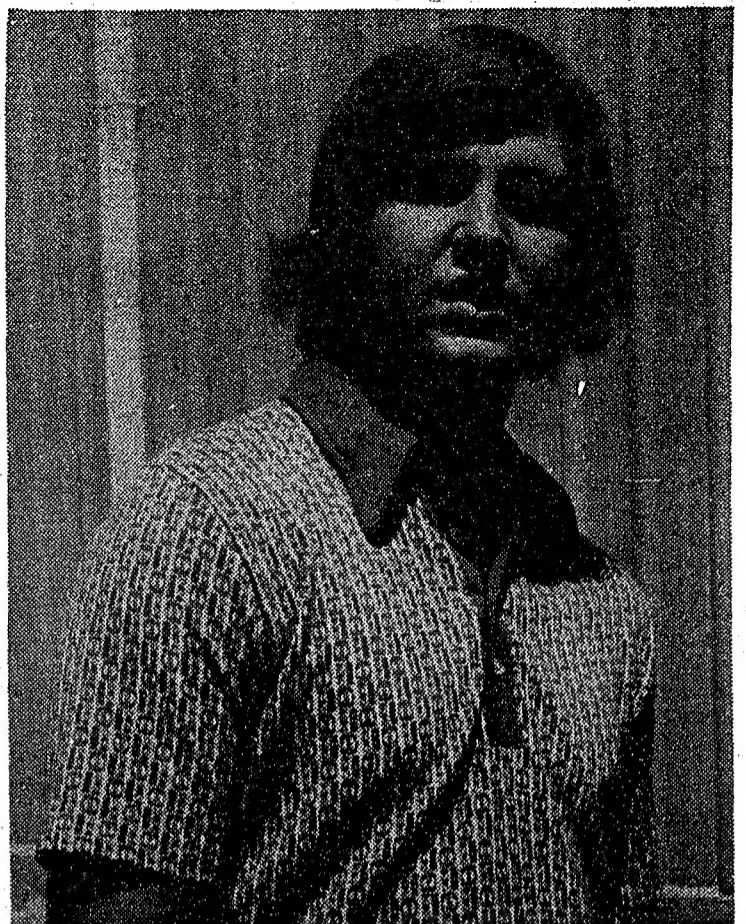
imagine the initial investment by the university in dollars and cents would be great, but by working on this competitive level we could probably get the center to pay for itself. Eventually, it would become a self-supporting project."

The center naturally needs people to care for the children. "I would like to get the Woman's Lib group involved in this and maybe they could provide volunteers to staff the center for at least the first six months," Schwartz revealed.

## Qualified Staff

But these staffers must be qualified ... or at least receive some training. According to Dr. Merlin Hofstetter, sociology professor, "There is a person in the community affiliated with a church group who is very interested in setting up a training program to train people for day care purposes."

And so the mystery has been solved. UNO does not, at this point, have a day care center. However, all the pieces are here, and with a little pushing, they could just all fall in place.



ENCOR'S Bill Barth uses his training powers to aid the mentally retarded.

## ENCOR Challenges Training Powers

(Cont'd from Page 2)

work with the retarded in residential homes called hostels. The counselors train the retarded child or adult for an occupation and teach them how to cope socially in society.

Mixan conducts weekly meetings to teach the counselors how to teach the retarded with "operant learning." He said, "operant learning is basically the idea that people learn when they are rewarded."

In operant learning, the reward reinforces what a person learns. Mixan gave an example of a reinforcing event as a trip to a circus, which will be rewarded if the retarded child writes his name five times.

"We are always in need of part-time help and especially house parents, who actually run the homes," he said. The wife can run the home, while the husband can continue to work or attend school. The house parents receive room and board plus \$300 a month. Mixan said there is no special requirement, but "they should be at least 21-years-old and have willingness and interest."

Bill Barth, 23, a junior in University Division, has been a part of ENCOR for two years. "I enjoy it immensely! It's a challenge to try to train a mentally retarded person socially and academically, so he can go out to the world and work."

He said ENCOR tries to find the retarded jobs as maids, dishwashers, bellboys and other semi-skilled jobs where the turn-over rate is high.

## Selling Points

"We convince the employer the mentally retarded person is a good employee. Our selling points are loyalty and reliability ... he will be there the next day," Barth explained.

Barth said the hostel brings a normal environment different from that at the Beatrice home. "In the Beatrice State Home, children sit around in gloomy rooms with bars on the windows. They eat off tin plates, use unbreakable glasses and have unbreakable furniture," he said.

"In a hostel, they have normal plates and glasses and live in a normal house with real furniture." At the hostel they give them a normal environment, but he said, "most of all ... we give them dignity."

Working with the mentally handicapped is intensely exhausting, because it is very difficult to teach them something. However, he continued, "when I do have a success, it makes up for all the losses."

He said at the Douglas County workshop, they work with retarded persons 15-years-old and older. During the first three months in a workshop, a mentally retarded person goes through the training and evaluation period. If they can learn to do simple tasks such as making hair curlers or labeling boxes, then they may be trained for one year to do a certain job.

## Social Behavior

If they are not ready socially, then they enter work activities. The counselor works on social behavior and personal hygiene. For example, he explained, "they are taught how to properly act and eat in a restaurant so they can go on unnoticed."

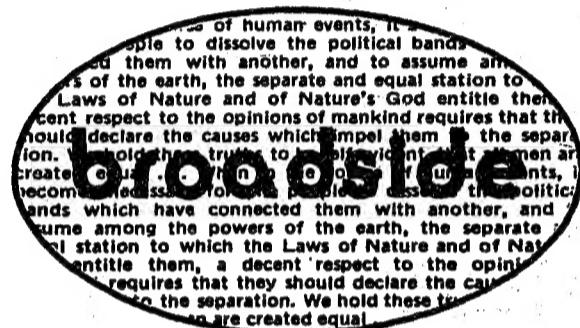
A registered secondary teacher teaches them social behavior. Some of the things the mentally retarded learn are: what is a stop sign, how to use a bus, how to use his billfold for identification and what to do if lost.

Working for ENCOR has taught Barth something about himself and other people. "You worry about a person," Barth remarked. "He looks to you for guidance. You have someone's life, his future in your hands."

Although he has recently resigned from ENCOR to get married, he still sees his former clients. "I go to a ball game or bowling with them. To be a counselor is to be a friend."

## Reality Of Rape Still Controversial

By Rocket Gilmore



The subject of women and rape has always raised a great deal of controversy, mostly in men's minds, and a great deal of fear, for the women of course.

Some men feel there is no such thing as rape, others believe any case of rape is provoked entirely by the woman herself and in any case most men don't take it seriously at all.

Although the man who doesn't believe in rape at all and the man who feels that any rape has been provoked by a woman may seem to be in different categories they are in reality quite the same. They are only different expressions of the same base belief; the inherent evil of woman.

Few people will come right out and say women are the roots of all evil but many will fervently insist that all women are basically evil, else why are they the only ones admonished to keep a moral code, strictly watched so that they do not break this moral code and are humiliated when they do.

## Unconscious Belief

And so because of this unconscious belief in the natural evil of women, men insist that a woman cannot be raped or that if rape has occurred (just try and get them to admit that much) it was a direct provocation by the woman. They will explain to you all the techniques employed by a woman to provoke: the wiggle in her walk, revealing clothes, suggestive conversation. But these excuses all seem to run in circles because any man will admit that these are the attention getting items that first attract any man, especially them.

They all admit the enjoyment of watching a woman who does all these things, then on top of that, or rather at the foundation of it is the fact that men have made sure sex is the only way of life women can relate to. They always see themselves displayed, their only use as sexual partners to their husbands and bearers of children. You have a complex and revolving situation that few people will stop to comprehend.

## No Enjoyment

I have heard people expound on the theory that women want to be raped. This started because a few psychologists discovered that women fantasize rape but they did not look closely enough at the fantasy. It is true that women fantasize rape but not in the form that your usual street rape occurs. A woman is taught to be the passive party in any relationship, she is the receiver, he the taker. So when a woman fantasizes sexual intercourse she naturally takes the passive role because she could never envision herself as the aggressor.

In the role of the aggressor she will put a man

she is attracted to or her image of her dream man. The pivotal point of the fantasy is not the actual act of rape but the man she is being raped by. The rape is never violently forceful (if it is she's a masochist and needs help anyway) but "masculinely insistent." She concentrates on his face, his powerful shoulders and arms, his massive loins and her final enjoyable submission to this total male. So in reality the feminine rape fantasy is no more than a wet dream.

In a real rape though, there is no such enjoyment in the final submission. Imagine a young girl between 12 and 16 walking home from a friend's house at night. She has never had sexual intercourse before. This girl hears footsteps behind her, she becomes frightened and starts to run and is grabbed from behind. Her clothes are torn from her body, the body itself is grabbed and mauled while her assailant shouts the filthiest profanities at the girl he's raping. Is this any way for anyone experienced or unexperienced, young or old, to have sex? Could a man enjoy sex this way? Eventually the police arrive and he runs or he leaves after having finished and she staggers home, beaten physically and psychologically.

If the police do come she has another ordeal and the older she is the worse the ordeal is. The police, being men, either do not believe in rape or have seen enough fake cases that they are extremely skeptical. She must repeat the story at least three times, go over details the police do not understand or want to hear over, and always in the questions there is the hint that she provoked or even begged for it.

## Suffering Lasts

"How often do you walk this street? Did you know him? Did you talk to him, if so how long? Have you ever had relations before?" She must go to the hospital to have a smear to prove that the cuts and bruises are not a figment of everyone's imagination, all this while she is still terrified by the incident. Then if her identification does not lead to an immediate arrest she must be prepared to look through pictures anytime the detectives decide to have her look. I had a detective pull me out of a teen discotheque one night at 11 p.m. to look at mug shots. How long does it take for a trauma like that to wear off? Even after four years I still suffer from some after effects. Just imagine the six-year-old child who suffers from still a worse pervert.

I am at a loss for a conclusion. Still it is part of being a woman and rape is something we all fear. Being a woman is what this column is about.

## Kidd's Only Money Excuse

There's really no excuse for a movie like *Joe Kidd* (Cinema Center) — except as a starring vehicle for Clint Eastwood. Then it is only an excuse for making money.

Sinola, Texas (circa 1900) is having a problem with Mexican natives who claim their land has been unjustly confiscated. Led by Luis Chama (John Saxon), they stage a daring raid on the Sinola courthouse and burn all the white men's deeds and titles, including super-rich landgrabber David Harlan's (Robert Duvall).

Harlan moseys down to Sinola in search of Chama and Joe Kidd, who knows the area better than anyone else. At first Kidd declines, but a grudge against Chama and a \$1000 fee lure him after all.

Poorly disguised as a hunting party, Kidd, Harlan and a gang of twenty hired guns set chase, killing five of Chama's men for the fun of it, kidnapping Chama's girl-friend and holding an entire village at gunpoint in order to get their man. Once Chama's found, Harlan keeps Kidd hostage in the church with the villagers.

Thereafter, Joe Kidd plans his revenge(s).

**Scanty Lines**  
*Joe Kidd* is remarkably similar to Eastwood's original man-with-no-name pictures but for the name. What scanty lines he has are whisper-sneared as listlessly as if he were recuperating from a tonsillectomy.

Eastwood's breathless brevity is a delight compared to the audacious ravings of Duvall as an arch-villain. Duvall's performance is neither self-controlled nor directed. Apparently, director John



Joe Kidd (Clint Eastwood) and Rita Sanchez (Stella Garcia) pursue rebelling Mexican land owners.

Sturges felt Harlan's evil should be indiscriminate, if not wholly dominating.

John Saxon suffers a similar fate. As the revolutionary leader Luis Chama, he acts and talks like an unusually large and immature boy who needs a good spanking — and gets it — courtesy of Eastwood.

Eastwood's performance is adequately described as an exercise in terminal boredom. Even he appears to be wearying from the steady stream of hard

guy parts. His problem is similar to John Wayne's. Given a decent part, a good script and a good director, he can not only outdraw but outperform most other American actors, as he did last year in *The Beguiled*, *Dirty Harry* and *Play Misty For Me*.

Confusion abounds on the screen. It wouldn't be surprising to discover the film was made up as shooting went along. There is no sequence to the scenes and almost no connection either. The dialogue is consistently

insipid, as are the performances of the minor characters, stereotypes all.

### Realistic West?

Sturges seems to be reaching out for a glimpse of the realistic west, personified in blood, money and longrunning grudges. It's been done better by almost everyone else. *Joe Kidd* approaches the nausea of last year's *The Hunting Party*, wherein the order of the characters' violent deaths took the place of plot and theme.

*Joe Kidd* is a vision of the west through a wideangle lens, as Sturges seems afraid of getting close to his subjects and drawing expression and personality. Instead, we get shots of the blue sky over the mountains, the cloudy sky over the mountains and the sides of the mountains themselves. Sinola is shown only in relief against the mountains. It's all as old as the hills.

The derring-do plot has nothing to do with reality. Neither does Lalo Schiffrin's he-man score. The improbability of the plot combined with the ostentatious score prove not nearly as satisfying as television's *Mannix* and *Mission: Impossible*, both of which strongly resemble *Joe Kidd*, or for that matter, reruns of Eastwood's old *Rawhide* series.

TS

## Unpretentious Is As Pithy

It is as pithy as its title. It is unpretentious trivia. It does not strive for credibility like *The French Connection*, nor is it a bid for law reinforcement, as in *Dirty Harry*.

*Fuzz* (Astro) is a light suspense thriller which addresses itself to nothing heavier than cops and criminals. It is entertaining and in some parts, genuinely funny.

Boston is the place and Burt Reynolds is the cop, who, dressed like a bum, tries to flush out the culprits who have been setting fire to the local vagrants. He is ignited in the line of duty, goes up in flames, and after a stint in the hospital, he is back on another case, this one masterminded by Yul Brynner. Brynner plays the evil genius whose extortion attempts grow more devious with each victim.

### No Romance

A side interest involves police woman Racquel Welch, who is also a decoy for,

## 'Fuzz' As Its Title

what else, a rapist. It is interesting to note that there is not a whisper of romance in a film with two romantic idols. Reynolds, though glib, comes close to being likeable with his playful arrogance. Welch was her usual stonefaced self. Brynner was convincingly sinister, but he seemed to lose some of his luster in a secondary role such as this.

### Heavy-Handed

The cops are far from brilliant in their heavy-handed detective work, and lucky for everyone the case resolves itself almost independent of them. But this is not to infer that the plot was heavy-handed. Good characterizations, good dialogue, and a good story line made a good product. Another plus was the scarcity of explicit blood-shed, no overdone chase scenes and a refreshing look into back alleys of Boston for a change, instead of New York.

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'Casablanca' 11 a.m., MBSC 311

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## 'Hannie Caulder'

## Raquel's A Gunslinger

Since the beginning of the film industry when celluloid strips were run on small, antiquated projectors and the only sound came from a talented artist on the keyboard, westerns have been one of the mainstays of the cinema.

Viewers have flocked, since the early days of Hoot Gibson and Tom Mix to the more recent days of John Wayne, to catch a glimpse of their heroes. They would sit, glued to their seats, popcorn in one hand, coke in the other, watching the man dressed in white overcome all adversities in his path and triumphantly ride into the sunset with the heroine in his arms.

Nowadays when you observe an average western viewer you will probably find him pushed back in his chair, popcorn in one hand, vomit bag in the other, watching the gallons upon gallons of blood spilling over the screen. Today violence is depicted with a realistic and oft-times sickening quality. The old west is finally being shown for what it was; not what the young naïve idol worshipper of the past pictured it as being.

Rejoice, oh you western fans. There is now a film combining the best and some of the worst of the aforementioned qualities. It comes complete with a lady gunslinger, a bounty hunter, three incompetent outlaws, a barrel of laughs and buckets of blood. Rejoice, here comes *Hannie Caulder* (Six West).

Now cease your jubilant cheers and change them into cries of sorrow and despair; playing the title role is none other than Raquel Welch.

*Hannie Caulder* is basically an interesting and action-packed story about a woman whose husband has been killed, herself violently raped and her house burned to the ground by three unclean desperados. With nothing of her own, except a blanket and a Winchester, she wanders

thru the wastelands. She happens upon Tom, a bounty hunter (Robert Culp), and after several attempts convinces him to teach her how to use a gun to kill.

Meanwhile we follow the three outlaws, the Clemens brothers (Ernest Borgnine, Jack Elam and Strother Martin), as they make several desperate attempts to get some money. The three bumbling incompetents are totally incapable of doing anything, except kill successfully and find themselves starving.

Our heroine, Hannie, has by this time learned the skill and finesse of proper gunplay from Tom and a gunsmith (Christopher Lee) and sets out in search for the Clemens.

Miss Welch displays a great many things in this film, ranging from her excursions clad only in a blanket made to fit like a poncho to the deft handling of a 45 revolver. Unfortunately she shows very little in the way of acting. Her lack of talent was almost covered over by two things in the show: the little game she always plays with the audience by teasing them with a little thigh here and a little torso there and the superb performances by the remaining cast.

Robert Culp excels in the role of Tom, the fast-drawing gunslinger who taught Hannie how to kill. His abilities covered for the inadequacies of Miss Welch in many of the critical scenes. Also deserving merit is Christopher Lee's (of *Dracula* fame) portrayal of the self-isolated gunsmith.

The highlight of the film was the acting of Ernest Borgnine, Jack Elam and Strother Martin in the roles of the Clemens Brothers. These three masters of character acting skillfully wove, or more appropriately stumbled thru the film brawling, cursing and killing. They are the true saviors of this film.

GN

## In Media Res On The Mighty Hudson's Bank

By Todd Simon

Dear Joan,

It is raining outside as I write this, the final chapter of *Valiant Cargo*. Though it's dark and dreary outside, with lightning skittering intermittently across the cumulo-nimbi, I am not depressed; neither have I despaired. Our conversations of the last several evenings have restored my sense of balance.

How are you? It's hard to believe a bare two days have passed and you're over 1,000 miles away.

If there's a publisher in New York interested in my sort of work, I'll find him — you'll be the first to know. I realize you thought I should have contracted an agent to do this part for me, but this will work — I just have a feeling it will.

Do you think I'd have a greater opportunity to publish *Valiant Cargo* if I changed the order of my chapters, like Fitzgerald did? I also remember that Hemingway was supposed to have composed his finest works in animated, drunken frenzy. But then, so did Bernie Gladhart, and he needed Zoe Bickle to finish it for him.

If only my parents could see me now, they'd have no doubts this is what I'm meant to do. My mother always said my brother and I would have made a great stand-up nightclub comedy act — "sort of a Bohemian Cheech and Chong" — but I know now she was wrong.

When I left, almost 17 chapters were finished. Peter was about to leave home after enlisting in the navy. His family had been against it because he'd already had his college education and was prepared to start a teaching career. But Peter would have none of it. He wanted to see the world, and enlisted for four years as an underwater welder. Peter always wanted to be a seaman. A couple of days before Chapter 18, Peter received orders to a trade school in Oklahoma City.

Eighteen sounds like a nice, ripe number of chapters for a first novel, doesn't it? The publishers don't want a proof of endurance, after all. Maybe, with a little luck, I can lure some pre-publication interest from a major film studio.

### Austere Eye of Paramount

But all that's ahead of me! Right now I must concentrate on completing the novel. Here's how the last chapter begins . . .

The sun rose from the river mist, surveying the whole of Des Moines, like the austere eye of God. A burly breeze jostled trees and bushes, lifting the mist, while the little city started to pry itself from bed.

Charles Krajek has arisen long before the sun to meet the day, as he had done each morning for 20 years until "they" took the farm.

The corner grocery downstairs wouldn't open for enough time for Charles to do some odd jobs about at his daily sumptuous breakfast.

"A habit's a habit," he said as he slapped his wife or and yelled, "Come on, Helen. Rise and shine."

It was going to be a day to shine. "Peter's going city today, isn't he, Charles? Guess I'd better fix breakfast, how about bacon, scrambled eggs, pancakes I'll like that."

The sun had justposed itself with the "One Way" s of Amanita Avenue by the time Helen started the m and eggs sizzled on the griddle and everything in the h kitchen sink, looked of hunger, Peter became aware and woke up.

The sun penetrated the incomplete shield of the with such a fury Peter blinked and rubbed his eyes blind he wondered if he'd ever see his room again; he boy models of the Nautilus, the Queen Elizabeth, the S to remember Oklahoma City. What should I bring, h there's so little time and so much to decide. He pried ed, started to pack away copies of *The Secret Sha* *Hudd*, when his mother called.

"Peter, I have breakfast for you."

Not now, mother, he thought. "Not until I'm finishe I hope you find this a fitting introduction to elimination.

My excitement is infectious, I am afraid. The cleanir asked several times concerning my work. I told her ju bing and she expressed an almost astonishing degree o My own son joined the navy, kind of like in your be her exact words. If I can I'll find a way to include et chapter.

Lots of time gets gulped by last-minute additions an s strange how simply changing a comma here or an a n help the story along.

There's a romanticism about this mediocre hotel I c ay finger on. I'm located smack dab in the center of a t district — specialty shops for the most part — very l ngely wish something of this order could be includ go. It is just too late now, and there's nothing l vines.

If the book sells, perhaps you'd like to fly here and v short holiday together. There's more things to do he

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its title. It is  
does not strive for  
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suspense thriller  
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in the hospital,  
case, this one  
rynnner. Brynner  
whose extortion  
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ce  
s police woman  
also a decoy for,

what else, a rapist. It is interesting to note  
that there is not a whisper of romance in  
a film with two romantic idols. Reynolds,  
though glib, comes close to being likeable  
with his playful arrogance. Welch was her  
usual stonefaced self. Brynner was  
convincingly sinister, but he seemed to  
lose some of his luster in a secondary role  
such as this.

#### Heavy-Handed

The cops are far from brilliant in their  
heavy-handed detective work, and lucky  
for everyone the case resolves itself  
almost independent of them. But this is  
not to infer that the plot was  
heavy-handed. Good characterizations,  
good dialogue, and a good story line  
made a good product. Another plus was  
the scarcity of explicit bloodshed, no  
overdone chase scenes and a refreshing  
look into back alleys of Boston for a  
change, instead of New York.

TM

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Though held in the MBSC plaza, and the tuba player's shirt was the only "green," the audience was still delighted with Kermit Peter's conduction of the Orchestra on the Green.

## Orchestra Chose Lighter Works

When Kermit Peters chooses  
the selections for an Orchestra  
on the Green concert, he's faced  
with three problems and  
alternative solutions.

First his orchestra is  
composed of musicians of  
varying degrees of ability — the  
highly accomplished and lesser  
experienced. Then, people who  
attend the Orchestra on the

Green for the most part don't  
have that extensive a classical  
music background.

These people won't attend a  
concert too filled with "long  
hair" music. So Peters  
consciously tries to use a  
repertoire of easily recognizable  
musical and soundtrack scores.  
This music is neither challenging  
for the performers nor the  
audience. For example, it's not  
like a Bach Fugue. The audience  
doesn't have the challenge of  
determining when each group of  
instruments introduces a new  
theme.

But in spite of this, Peters  
doesn't stick with just "easy  
stuff" you don't have to think  
about. He would like to teach  
somebody something. But his  
main point for these concerts  
seems to be not instructing his  
audience but entertaining them.  
Yet, if they learn something  
along the way and he can inform  
them without boring them then  
two purposes are accomplished.

#### No Boredom

In a way, he's not only  
satisfied the audience because  
they came there to be  
entertained but he's also pleasing

his orchestra. They don't want  
to be bored with something so  
simple, just so he can entertain  
people. Yet they don't want to  
bore the audience with  
something so challenging that  
they'll fall asleep.

In the orchestra's final  
concert last Sunday, Peters tried  
a combination — providing  
entertainment, challenge and  
instruction.

Perhaps the only  
"classical" selection played was  
the baroque Opus Six, No. One  
by Corelli. Composed for strings  
(Cont'd on Page 8)

## In Media's Res ghty Hudson's Banks

By Todd Simon

chapter of *Valiant*  
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" took the farm.

The corner grocery downstairs wouldn't open for three hours,  
enough time for Charles to do some odd jobs about the house and  
at his daily sumptuous breakfast.

"A habit's a habit," he said as he slapped his wife on the buttocks  
and yelled, "Come on, Helen. Rise and shine."

It was going to be a day to shine. "Peter's going to Oklahoma  
City today, isn't he, Charles? Guess I'd better fix him a good  
breakfast, how about bacon, scrambled eggs, pancakes and jam? Oh,  
he'll like that."

The sun had justposed itself with the "One Way" sign at the end  
of Amanita Avenue by the time Helen started the meal. As bacon  
and eggs sizzled on the griddle and everything in the house, even the  
kitchen sink, looked of hunger, Peter became aware of the aroma,  
and woke up.

The sun penetrated the incomplete shield of the windowshade  
with such a fury Peter blinked and rubbed his eyes blindly. Laying in  
bed he wondered if he'd ever see his room again; he looked at the  
toy models of the Nautilus, the Queen Elizabeth, the Scorpion, only  
to remember Oklahoma City. What should I bring, he thought...  
there's so little time and so much to decide. He pried himself from  
bed, started to pack away copies of *The Secret Sharer* and *Billy  
Budd*, when his mother called.

"Peter, I have breakfast for you."

Not now, mother, he thought. "Not until I'm finished!"...  
I hope you find this a fitting introduction to the novel's  
culmination.

My excitement is infectious, I am afraid. The cleaning woman has  
asked several times concerning my work. I told her just what I was  
doing and she expressed an almost astonishing degree of enthusiasm.  
My own son joined the navy, kind of like in your book" — those  
are her exact words. If I can I'll find a way to include them in the  
next chapter.

Lots of time gets gulped by last-minute additions and corrections.  
A strange how simply changing a comma here or an adjective there  
can help the story along.

There's a romanticism about this mediocre hotel I can't quite put  
my finger on. I'm located smack dab in the center of a large business  
district — specialty shops for the most part — very Dickensian. I  
genuinely wish something of this order could be included in *Valiant*  
*Yogo*. It is just too late now, and there's nothing like it in Des  
 Moines.

If the book sells, perhaps you'd like to fly here and we could have  
a short holiday together. There's more things to do here than I had  
(Cont'd on Page 8)

### 'Guys and Dolls'

## Succulent Slice Of UNL Theater

The Boards of the Howell Memorial Theatre in  
Lincoln gave way to the sidewalks of  
Runyonesque New York as the UNL Repertory  
Theatre mounted a very nice production of *Guys  
and Dolls* last Saturday night.

Stage limitations at the Howell (only slightly  
better than the UNO theatre) were imaginatively  
handled by director Edward Amor in employing a  
1930's movie sound stage concept which allowed  
for set changes in audience view. The idea  
lengthened the show ever so slightly. Former  
Omaha Playhouse and Chanticleer character actor  
Ralph Ellsworth, Jr. as the director and script girl  
Roxie Perry were just dandy.

In the not-so-typical boy meets girl story based  
on Damon Runyon's horse players, crap shooters  
and show girls, everything works out in  
oh-so-typical fairy tale fashion. Sarah Brown  
converts Sky Masterson, Miss Adelaide convinces  
Nathan Detroit (after a 14 year engagement  
blessed with 5 imagined offsprings for the benefit  
of Adelaide's mother) and Big Jule loses a crap  
game (you see children, justice does triumph).

The many notable musical numbers penned by  
Frank Loesser were handled very well vocally by  
the cast if not orchestrally. Music director Gary  
Lamb seemed to have made some rather arbitrary  
decisions concerning volumn and some very bad  
decisions concerning tempos. Sorry Mr. Lamb but  
the name of the tune is "Adelaide's Lament" not  
"Adelaide's DIRGE;" and I think a rapid review of  
the score will reveal SOMEWHERE in the ballads.

But memorable moments there were: Sandra  
Utsumi's lovely soprano was bell-like in solo and  
blended beautifully with James Bartz's relaxed  
baritone especially in "I've Never Been in Love  
Before." "The Fugue for Tinhorns," which opens  
the show, was very tasty. This number is usually  
done with three male voices but casting problems  
led (happily) to the use of Susie Baer as Rusty  
Charlotte as one of the voices. It worked out very  
pleasantly. Ms. Baer's General Cartwright was  
properly officious.

BRAVO CORO... So many of the tunes rely  
on a vibrant chorus and, in some productions,

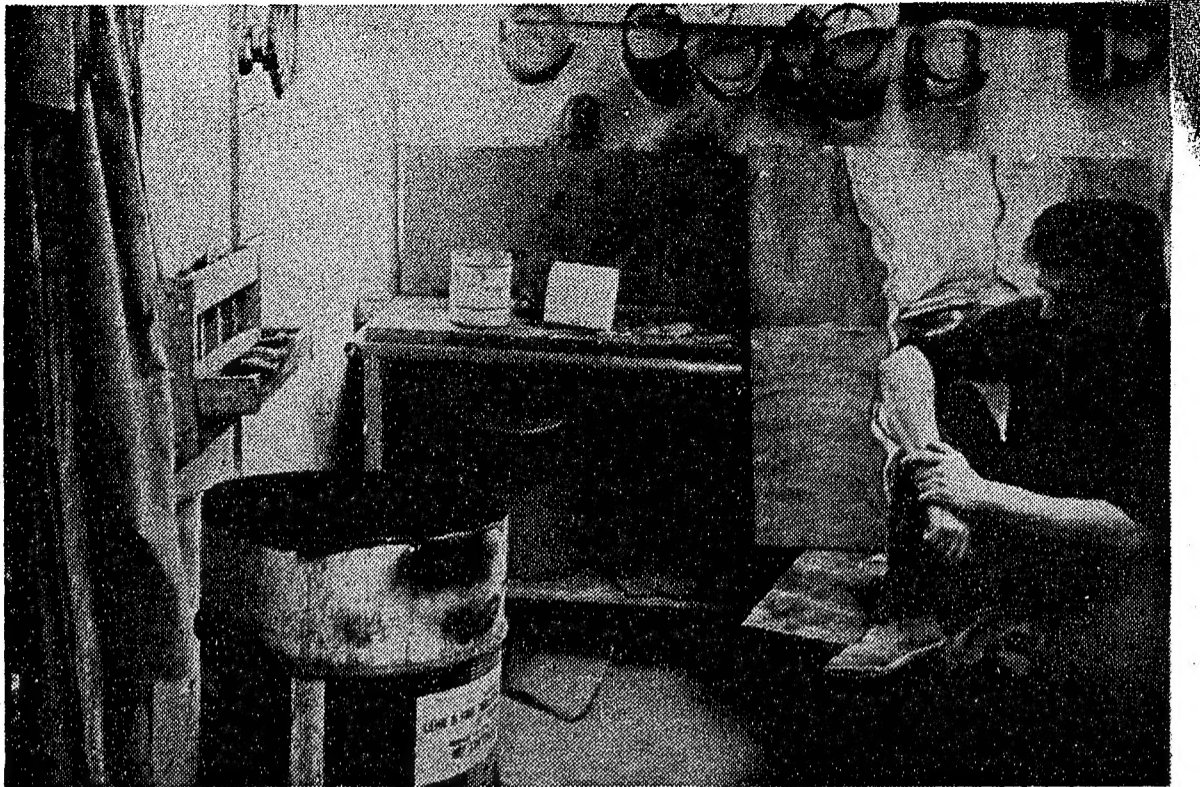
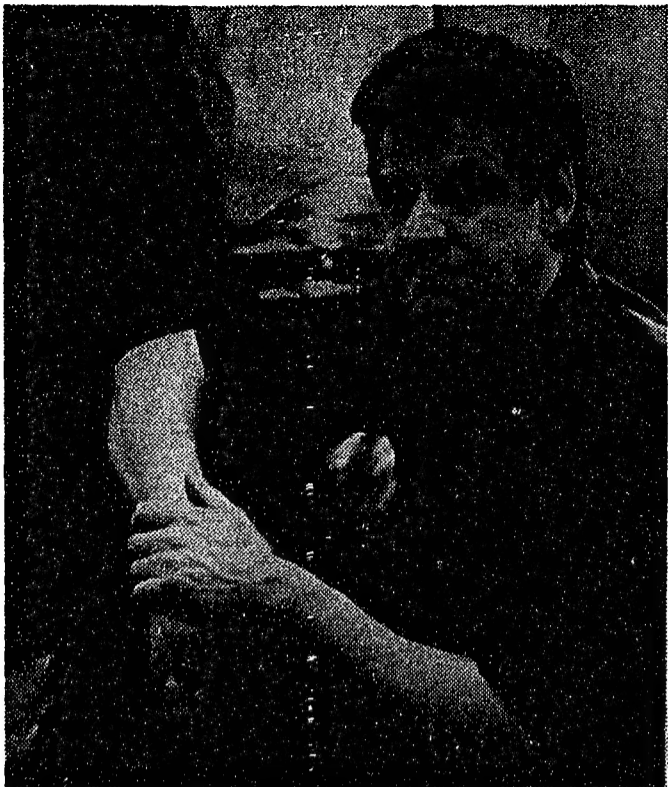
suffer as a result. Not so in the NRT production.  
They were GRRREAT. David Bell's choreography  
was brilliant... it couldn't have been better. I  
especially liked the Sewer Ballet and of course the  
charming antics of the Hot-Box Girls.

An Art Carneyish/Crazy Gugenheimish  
interpretation of the Big Jule role by Dana Mills  
was new to this writer; new and quite engaging.  
Harry-the-Horse (Bruce Thiel), Benny Southstreet  
(David Bell) and Joey Biltmore (John Crumrine)  
satisfied. A bit more aging make-up would have  
aided the believability of Carl Beck's Arvide  
Abernathy but his "More I Cannot Wish You" was  
lovely. Jeff Otte's softly accented Lt. Brannigan  
suffered from an obvious costuming error. If the  
Keystone Kop uniform (Police lieutenants are  
plain clothed Madam Costumer) was meant as a  
protest put-on, it has no place in this show.

Only occasionally does a critic get the  
opportunity to PRAISE... PRAISE... PRAISE  
... PRAISE... Cindy Wallis as a magnificent Miss  
Adelaide. PRAISE... Mitchell Tebo as a brilliant  
Nathan Detroit. PRAISE... Frank Kopyc as a  
marvellous Nicely-Nicely Johnson. These three  
talented folk provided the audience with  
absolutely top-notch entertainment. Space  
limitations alone restrict what should be  
book-length complements to them.

Mrs. Wallis exhibited a near perfect  
characterization of the scatter-brained but  
philosophical head of the Hot-Box Girls. Her voice  
fills the house with the Brookline "Bushel and a  
Peck" and only her very excellent delivery saved  
the "Lament" previously mentioned. Mitchell  
Tebo's side-of-the-mouth line delivery gave the  
Nathan Detroit an unmatched likeability. Frank  
Kopyc did nicely, NICELY thank you. He (and  
the chorus) literally stopped the show with his  
"Sit Down, You're Rockin' the Boat."

If you're interested in really fine entertaining  
theatre, car, bus, thumb or crawl to Lincoln and  
catch this succulent slice of summer theatre. It  
plays alternately with *The House of Blue Leaves*  
until August 4 and then will alternate with *Blue  
Leaves* and *Shaw's Arms and the Man* to Sept. 2.  
Charbon



Though Professor Sidney Buchanan holds sculpture classes in his rather cramped quarters, students can only work when space is available. With no money to improve the hazardous wooden building the big question is what to do when the new equipment arrives?

## Buchanan: Art Considered Sandbox Course

Attendance isn't mandatory in Professor Sidney Buchanan's sculpture classes.

In fact, according to Buchanan, the 15 to 20 members of each class can't even fit into the shop-type classrooms at one time.

He said the students have to come in at various times during the day and work whenever space is available. This is bad, he added, because he can't be around all the time to give students the help they need.

"The students just aren't getting their money's worth from the course or me," he said.

### Two Rooms

According to Buchanan, the space he has for his sculpturing classes consists of two rooms, with a total floor space of about 2,000 square feet, located in the wood frame building south of the Administration Building. Much of this space, Buchanan

said, is taken up by large work benches, storage space for the sculpturing material and equipment such as acetylene torches, metal grinders, and drill presses. He said the rooms are just too small for a class to work in. "This place would make a nice lawn mower repair shop," he commented.

In contrast, Buchanan said he just returned from a visit to Southern Illinois University where the sculpture area for approximately the same amount of students contains 13,500 square feet of floor space.

Buchanan said he has repeatedly asked for a bigger building, but the answer is always that there is no money. "Art courses are thought of as sandbox courses to be given money after things like math and science," he said.

Another problem, he added, is the building's 32-inch doors

limit the size of sculpture pieces and working material that can be moved in and out.

According to Buchanan one of the most serious drawbacks to the present situation is the safety factor. "It's a miracle that someone hasn't been seriously injured working in these cramped spaces," he said. He demonstrated his point by laying a metal grinder to a piece of steel, a showering of sparks sending a nearby student retreating hastily from her work.

Pointing to an acetylene cutting torch, Buchanan explained, "If the tank valves were ever accidentally left open, gas would fill the room in no time. If someone then lit a match it'd blow the roof off."

Campus planning director Dr. Rex Engebretson said he is aware of Buchanan's problem, but there is no campus money available for construction or

renovation.

He said, "We feel darn sympathetic about Professor Buchanan's situation and he ought to be commended for the outstanding job he is doing under the circumstances, but we just don't have the money." He said he realized the potential danger of the crowded space, plus the fact that the wooden building creates a fire hazard.

Buchanan admitted that money was probably hard to get, but stated that a commitment needs to be made to his problem. "If you're going to have an art department," he said, "have one."

Engebretson said a request has been made to President Durwood Varner's office for more money to be used on campus projects, one of which

would be new space for Buchanan, but so far there has been no answer.

Engebretson added he is looking into the possibilities of renting a warehouse for the sculpture classes, but it still depended on whether any money was available.

Buchanan said rent on a warehouse would come to five or six thousand dollars a year, and improvements, such as adequate lighting, would have to be installed adding to the cost. He explained that a 50 by 75 foot steel building with concrete floors, large doors, and lights would cost about \$35,000. He pointed out that this is equivalent to what would be spent in about six years of renting a warehouse.

(Cont'd on Page 7)

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A NEW DIRECTION IN BANKING

# In The Beginning There Was Homers

By Larry King

The two record shops in the Old Market are in keen competition, but they grew out of a partnership.

In September, 1971, Bruce Hoberman, Paul Kaiman, and Suzy Levine opened Homer's Record Shop. But within seven months the partnership had split over disagreements. Hoberman and Kaiman bought out Levine's interest, and were immediately evicted by the landlord, her father.

They moved their shop to the present 417 South 11th St. location of Homer's. Levine, now Susan Romanik, formed a partnership with her mother, Marsha Levine and at the original location opened a second record store, Jethro's.

Both stores sell records and tapes at discount prices, but the two are not identical. Homer's co-owner and spokesman Hoberman, a UNL English graduate, said, "We try to give people a good atmosphere in which to buy records." The store has the typical Old Market look of bare, unfinished wood floors and walls, with dim lighting and the smell of incense in the air.

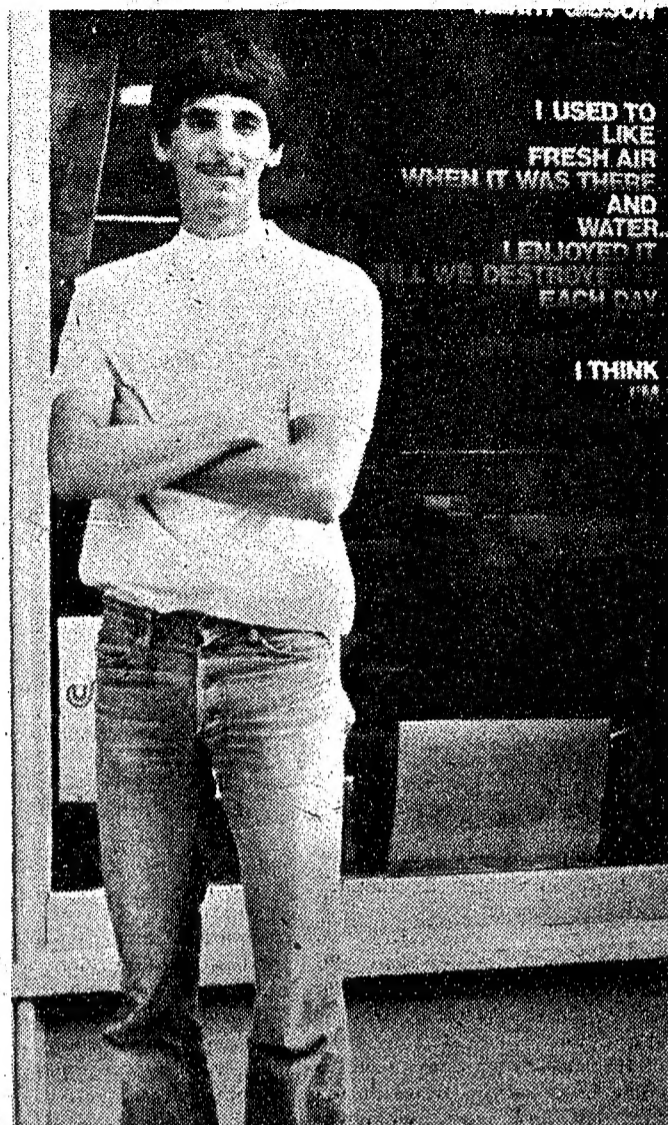
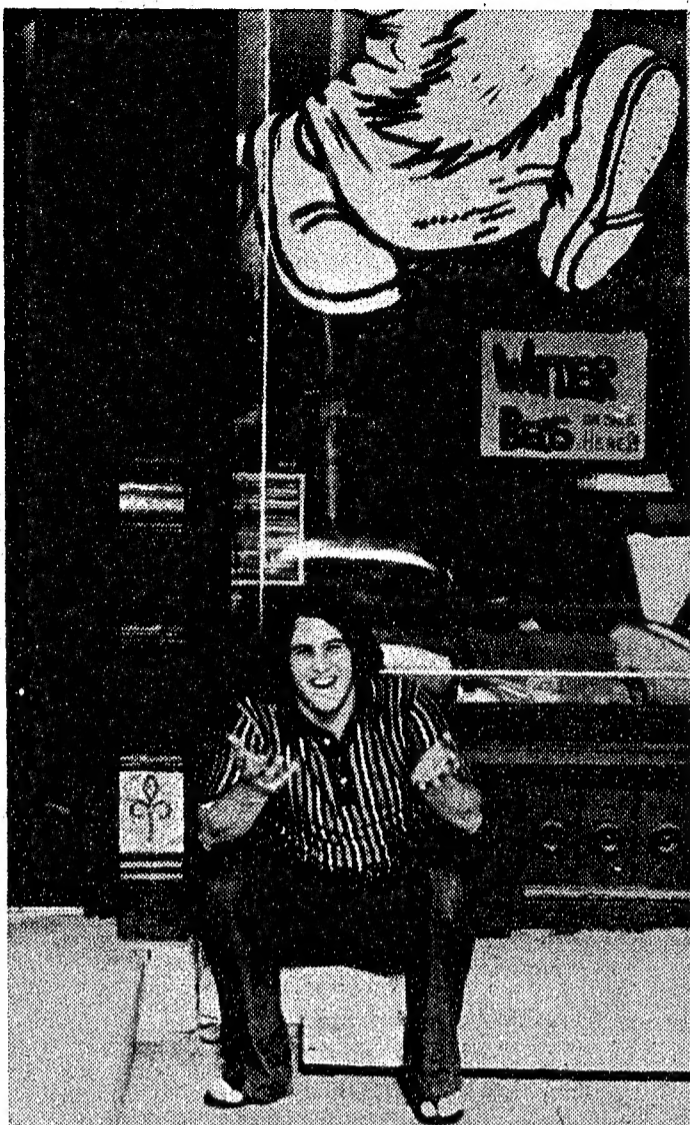
## Modern Look

Jethro's has a more modern look with carpeting on the floor, bright paint on the walls, colorful posters, and pinball machines in an adjacent room.

Both stores sell sideline items besides records and tapes. In fact, disagreement on whether to sell certain items, particularly pipes, was the final cause for the split of the original Homer's partnership. According to Romanik, a former UNO student, Hoberman and Kaiman started selling things like pipes and cigarette papers without her consent. "I won't sell things that have anything to do with drugs," she said.

Hoberman admitted the partnership split stemmed from Romanik's refusal to sell those items but she wanted to raise record prices too. He said the whole incident was pretty bitter and is best forgotten. He declined to comment more about the split saying, "Enough was said then and I don't want to start things up again."

According to Romanik, she got the idea for a discount record store from those she had seen while in California and thought that one would be successful in Omaha with the Old Market as an ideal location.



From the roots of Homer's Record Shop sprang its competitor Jethro's, also located in the Old Market. Representing the original is Bruce VanLangen (left), and a Jethro's salesman George Parks (right).

Her mother, now a UNO student, said because her husband wouldn't let their daughter go into business in the Old Market alone she needed partners, so Hoberman and Kaiman joined with her. "But," she said, "they tried to push Susan out of the business from the start."

## Cheaper Prices

Romanik said she didn't know how well Homer's was now doing, but from a business standpoint would like to see the store fail. She said Jethro's prices are all at least five cents cheaper than Homer's

and that this would hopefully drive them out of business.

Hoberman said he thought there was enough business in the Old Market to support two record shops. He admitted his competitor's prices were lower on some items, but feels Homer's prices are among the fairest in town. And he said Homer's offers its customers uniqueness and selection. "We feel we have the best selection of rock music in Omaha," he said.

Levine said she noticed that Homer's

was becoming more diversified in its items, maybe because it couldn't sell enough records. Hoberman said he would like to expand in all areas, records and tapes or anything else people want. People dictate what Homer's sells. "People ask us where they can buy certain things," he said, "so we start selling what isn't available anywhere else."

"If you're honest with people," he continued, "you can sell them anything they want."

## The President Is Barbara

By Carol Schrader

Her name is Barbara.

She doesn't burn bras and she doesn't hate men.

Her idea of women's lib is the freedom to choose a career, and the right to the things that make this possible.

Dr. Barbara Brillhart came to UNO in 1967. Her teaching field is speech communication in the secondary schools.

For Brillhart, women's lib and speech communication complement one another. Women, in their quest for personal freedom, must have an articulate, educated and reasonable spokeswoman to voice their wants.

Brillhart occasionally finds herself advising or counseling a woman who "wants to do something with her life but feels she will be unfeminine." This is an ever-increasing conflict which needn't exist.

"Women as well as men have been pressured into being feminine or masculine — whatever the case may be," she observed, "and now they're simply redefining their roles."

## Salary Changes

Brillhart was elected president of the University Senate last spring. When asked if there was any ill feeling within the male population of the body she replied, "not so far." She quickly added that there were a few who became immediately uncomfortable and didn't know quite how to treat her. But, "this passed quickly."

At a special meeting of the senate in June, a number of questioning faculty members came to listen to President Durwood Varner's explanation of salary increases (or rather the lack of them). Constant references were made by disturbed faculty to "women's equalization" raises, which naturally



Dr. Barbara Brillhart makes communication and feminism work.

decreased amounts received by the male majority of those attending the meeting.

"There was definitely resentment on the part of some to the equalization pay," Brillhart claimed, "and many of those who thought them undeserved haven't looked at the discrepancies."

Because men have to earn the living for their families, she said, they feel they must earn more. "We must work to change the worth of the woman's role and contributions."

## Past Chairman

Brillhart is past chairman of the Chancellor's Commission on the Status of Women. "People were suspicious of us at first," she recalled. "I'm sure they expected us to be militant and

demanding."

One of the first subjects brought up in the commission was, of course, that of salaries. For the most part, Brillhart feels the commission is "an initial step to get the faculty, students, and staff to work on a single issue."

Another of the problems tackled while she chaired the commission was a day-care center. A questionnaire was passed out to graduate and undergraduate women in an attempt to assess the need for such a center. Analysis of these, and the consideration of a suitable location are being considered by the commission under its current chairman, Dr. Elaine Hess. Brillhart gave up the post to become University Senate President.

Yet her interest in such things as the day-care center is still alive. She has two children; 4 years and 14 months old respectively. She can afford a housekeeper to take care of them and is able to send the older one to pre-school. "Many women cannot do this so they are unable to attend school because of it," she said.

Brillhart considers the center as one of those rights necessary for a woman to pursue a career.

## Senate Retreat

Presently working to revive the Ad Hoc Committee on Student Grievances, Brillhart is also busy organizing a senate retreat on August 29. During the retreat, members of the Student Senate, the University Senate and the administration will "hammer out a new structure for the University Senate."

She also serves on numerous state and national committees to upgrade high school speech communications curricula and is writing a book to "help teachers utilize speech communications concepts on the high school level."

Brillhart considers herself a

## Sculptors Need Creating Space

(Cont'd from Page 1)

Buchanan said he could make a lot of the machinery needed for his classes, and would gladly do so if he had a place to put it. He is getting a new drill press this fall, but was afraid there wasn't any room for it.

Buchanan commented he might have to resort to asking for private donations for a new building. Although he wouldn't name the potential donor, he said one prospect has been approached who might be interested.

But, he said, Omaha and the Midwest aren't the best places to find people who appreciate sculpture.

## Writers Needed

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"communicologist" — studying communication in whatever context it appears. This includes everything from classroom work to senate activities.

The New York native likes Omaha and sees "a tremendous amount of promise for UNO. "We experience all major urban problems, but on a smaller scale, and besides," she admitted, "I can exercise my tendency toward activism here."

# The Third Eye

## **. The Third Eye . . . The Third Eye**